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*X February, 1945*

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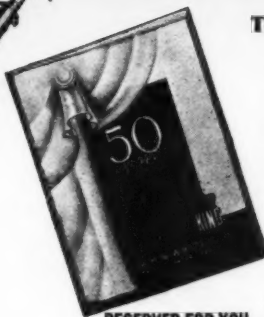
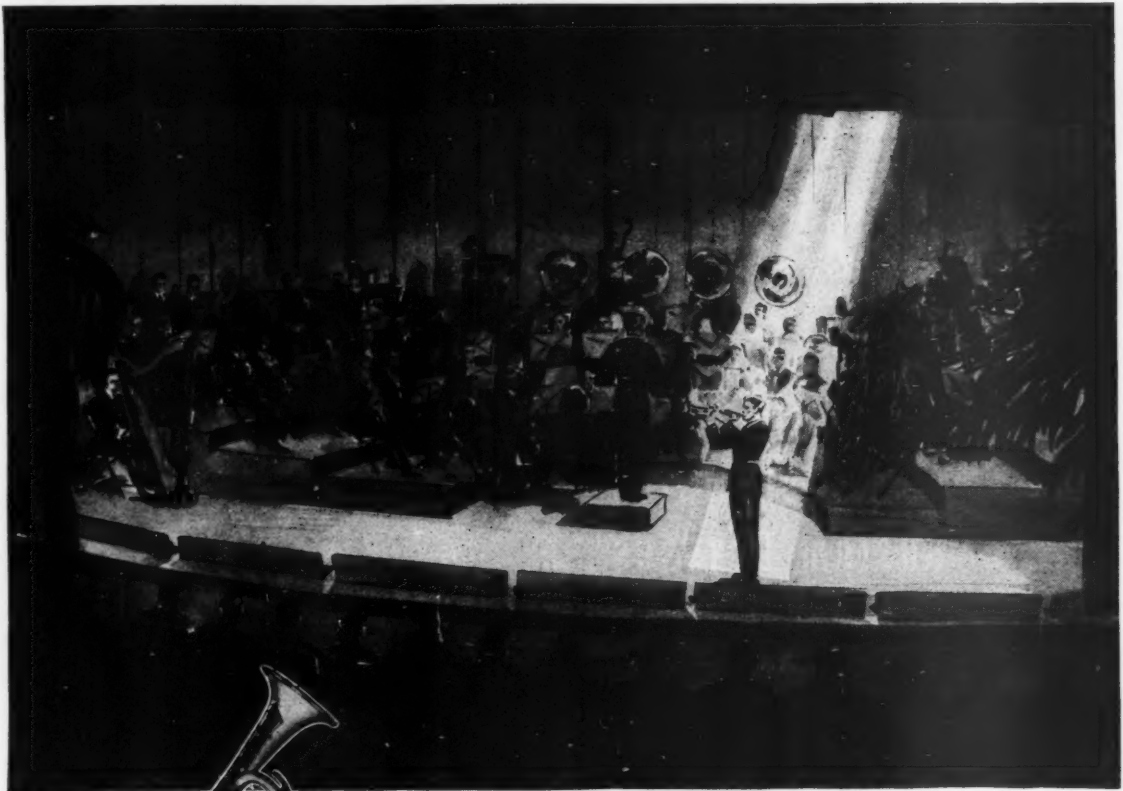
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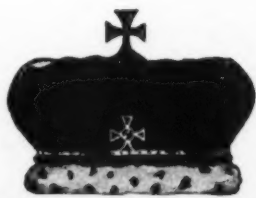
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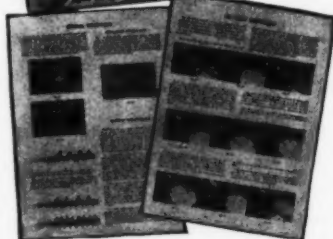
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# The School Musician

230 NORTH MICHIGAN AVENUE  
CHICAGO, ILLINOIS

**FEBRUARY, 1945**

**Volume 16, No. 6**

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The thousands of readers and students of the "Course in Modern Arranging" by Norbert J. Beihoff are assured of the continuance of this invaluable Department, resuming next month with Lesson 15.

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A group of cellists playing Bach's "Arioso."

# SCHOOL Music Contests in RUSSIA

*By Mikhail Alexandrov*

● THE CHILDREN were so flustered that evening . . . Each one would soon have to take his turn on the stage of an enormous, brilliantly illuminated concert hall . . .

Thirteen year old Nina Mineyeva dressed in a white frock and blonde braids tucked up with a bow was bowing to the audience and pressing her violin tightly to her heart. Then, happy and elated she came off the stage to the wings where in a slightly trembling voice she told her friends, who crowded around her, "Oh, it was nothing, I wasn't the least bit afraid!" And her teacher, embracing her tenderly, said, "Congratulations Nina, I'll surely write to your father at the front and tell him how beautifully you played this evening."

Music contests conducted in children's music schools in all cities and villages of Soviet Russia graphically showed that children's musical education is constantly on the upgrade even in war time, and that the teachers are working painstakingly and efficiently. Over 4000 musically gifted children—pianists, violinists, cellists, harpists, flute players—participated in these contests. The youngsters appeared in

solos and ensembles, duets, trios, quartets, string orchestras and choruses.

The more talented children who came through the first and second rounds of the elimination contest were accepted for the third and final round which will take place in August this year in Moscow.

These contests held in every district of the capital, turned into gala events that attracted large audiences.

On June 27th the final concert of the second round of the contest took place in the largest hall in Moscow, the Tchaikovsky Concert Hall. Over 500 pupils of Moscow district music schools participated. The program consisted of pieces by classic and modern Soviet composers, of soloists and ensembles.

The first part of the program included Dima Ivanov, a strong, broad-shouldered lad of 14, son of a lecturer at the Moscow University, who gave a splendid rendition of the Berliot Vari-

(Story continues on page 34)



Young violinists, pupils of children's music schools in Moscow playing to the accompaniment of a string ensemble.



# Children of the Soviet Union Love the Strings

• • •

## Concert in Moscow



Top, string quartet in concert. 2. Svetlana Terzhina, piano, playing "Morning" by Mellartine. The little girl is a pupil of the Ozerzhinsky District Music School. 3. Young harpist Valya Medvedeva playing Oberture's "Romance" (pupil of the district children's music school in Moscow). 4. Nina Mineyeva, violin, rendering the Rode Concerto (pupil of the Sverdlov District Music School). 5. Zhenya Khrenov, cello, playing "Aria" by Pergolesi (pupil of the Frunze District Music School).

# DEVELOPING STRING Players

Third of a Series

By *Elizabeth A. H. Green*

Instructor, Music Education Department,  
University of Michigan  
Instructor in Strings, Ann Arbor Public Schools

● AND RIGHT HERE IS WHERE  
THE BUBBLE BURSTS,—USUALLY!

Having aroused the interest in strings (School Musician, Dec., 1944) and having started the class successfully, thereby capitalizing on that interest (School Musician, Jan. 1945), we find, in many cases, these classes continue for several months and then, one by one, the students begin to drop out.

Suddenly the end of the year arrives and the harassed music director finds himself left with one or two courageous students who have managed to stick it out to the bitter end,—scratchy tone, horrible intonation and tired, clenching muscles notwithstanding.

While I have a very real sympathy, tinged with admiration, for the student who so ardently desires to learn to play the violin, I have a still deeper sympathy for the director who likewise has heroically endeavored to help this student and who, very sincerely, arrives at the year's end with a feeling of complete frustration and utter futility as far as string-teaching is concerned.

His immediate reaction, which in most cases becomes a permanent mental set, is:—"To heck with the strings. We can't get anywhere with them. The students lose interest, and I have wasted a whole year for I've nothing to show for the time put in. We

might as well forget about the strings and concentrate on the band."

If I could succeed, with the few words which follow herein, to force a ray of hopeful sunshine through this dark fog of discouragement, I would be most happy. At least it is worth the try,—and this is why:—

First, in teaching strings, there is a wealth of "natural resource" to draw upon. Almost *everyone* has a fiddle in the attic! Or Grandpa or Uncle Henry has one. (Truly, the longer I teach strings the more I marvel at the universality and ever-presentness of the violin!)

May I digress a moment? I went into a school where there were study-



A massed orchestra composed of students from the Ann Arbor, Michigan, Public Schools and the university, elementary, and high schools. "This group appeared for the State Band and Orchestra Clinic held at the University of Michigan in 1943. It represented our complete string resources at that time. NOW we could triple the size of this group." Co-conductors: Elizabeth A. H. Green of the Ann Arbor Schools and University of Michigan faculties, and Dr. Clyde Vroman of the University High School and University of Michigan faculties.





The 1944 summer High School string clinic group sponsored by the University of Michigan in a special two weeks session at the National Music Camp at Interlochen. Elizabeth A. H. Green, conductor.

ing two string bass players, one cello and three violins. It was a school in a prosperous section of the city in question. After a demonstration program for the third to sixth grades we asked how many children owned stringed instruments or had relatives who could lend them instruments to study on. Imagine our surprise when we found a "natural resource" of fifty stringed instruments, most of them owned by the parents of these very children.

In another city, not a wealthy community, the average was eight instruments (strings) for every fifty children who heard the demonstration programs.

Secondly, as one "band" man said, "When you teach brasses and woodwinds you can't see what your students are doing with their tongues. Almost everything you work with is located where you can't get at it! With the strings everything is right out in the open. I think it is *easier* to work with the strings!"

Thirdly, all things being equal, there are just as many girls and boys who want to play strings as there are who want to play woodwinds, or brasses. Of those who take music, about thirty per cent want brasses, thirty per cent woodwinds, thirty percent strings, and the other ten per cent percussion. If the figure is too greatly unbalanced we invariably find over-emphasis or over-promotion in one field.

So now we come to the bubble-bursting preventative.

Here are the pit-falls:—

Loss of interest invariably occurs if the child starts out on a violin not of the correct size for the length of his left arm. Most third-grade children

require either the quarter-size or the half-size. Even some very small fifth graders require the quarter-size. If the child has a full size violin when he needs the half-size his interest very soon lags. He finds he can neither hold the instrument correctly nor reach his notes in tune with his fingers. Added to this, the terrific strain on muscles and spine, caused by the misfit instrument, would discourage a Spartan.

For correct measuring, turn the violin upside down (bridge toward floor) and place the tail-piece end of the instrument underneath the child's left arm-pit. The child places his arm on the back of the violin and reaches out toward the scroll. If his fingers can round over the scroll, the instrument is of the right size.

Loss of interest occurs if you do not succeed, as teacher of the group, to get every child to relax his hands and cease clutching the violin and the bow. Young muscles tire quickly and the teacher should have the children "shake the kinks out" frequently during the class period.

Note that clutching the bow is largely the result of a bad position of the thumb. If the thumb-joint is curved outward so that it forms a circle with the second finger instead of being curved inwards toward that finger, the student has, at least, a fighting chance for relaxation to develop. A "stiff" thumb (thumb straight or curved inward) makes a flexible wrist practically unattainable. To prove this, have

the student lay the bow aside. Tell him to press the tip of his thumb and the tips of his first and second fingers (all on his right hand) together very hard, letting the thumb curve inward,—which it will naturally do. Now, holding his hand this way and continuing the pressure, have him try to bend his wrist (wave good-bye with his hand). You will note that the hand quivers with the effort,—you may even hear the wrist crack; and you will find the motion to be slow and laborious. Now, have him relax his thumb and curve it to make a circle with these fingers and see how easily he can bend his wrist.

Flexibility and relaxation are fundamental in violinistic progress. The careful teacher will keep watching this bow thumb, literally, for months, until the correct habit is permanently established.

It is interesting to note that the second and third grader will just naturally be more relaxed than the 4-5-6 grader, and the upper graders.

See that the student's bow wrist is on a slightly higher plane than the bow hair. Do not let the bow arm assume a position that slants steadily upward from elbow to bow. He must not *reach up* to the bow, but the bow must *hang from* his fingers.

Lastly, lost interest is the result of *forcing* in the teaching. The strings have their own set of standards of performance and achievement and the applying of wind instrument goals and norms to strings is not to be encouraged.

Most band instrument classes that I have observed start out with a fairly rigid beat, and with music propped

(Please turn to page 34)



**Bandmaster**  
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**One of the Most**  
**Brilliant Cornet Soloists**  
**of all Time**

# Frank SIMON

● THE SUBJECT OF THIS BRIEF BIOGRAPHY is one of the true greats of Music. Frank Simon, Mus. Doc., could well be called Frank Simon, C. C. C. He is one of America's distinguished conductors in the realm of band music; he is easily ranked with the foremost cornetists of modern times; and has also achieved a noteworthy reputation as a composer for his instrument.

Frank Simon was born in Cincinnati, Ohio, on November 26, 1889. When only one year old, his family removed to Middletown, Ohio. At the age of 11, young Frank first began the study of the cornet. Fortunately, the local bandmaster, Mr. Q. C. Buckles, was a teacher of unusual ability, and he gave his apt pupil a firm foundation in the art of cornet playing. Before long Frank became the youngest, but by no means the least proud member of the Middletown City Band. The lad made such rapid progress that he was soon capable of playing the one-night shows at the local theatre. While he was yet a schoolboy, he organized and led his own dance orchestra, thereby giving evidence of his genius.

When Mr. Buckles moved away, Frank's parents sent him each week

to Cincinnati to study with the eminent William J. Kopp, then 1st trumpet of the Cincinnati Symphony Orchestra and conductor of his own band. Within a few short years Frank attained the 1st chair and solo position in Kopp's Band. His teacher introduced him to Herman Bellstedt, the renowned cornet virtuoso, composer, arranger, and bandmaster, who was then in the hey-day of his brilliant career.

This change proved a master stroke. The youthful prodigy was thrilled by the uncanny performances of the old technical wizard of the cornet, and was inspired by the profoundness of his musicianship. Under Mr. Bellstedt's guidance, stern as it was, phenomenal progress was made. Frank memorized ALL of the remarkable solos of his instructor, and soon played them with much the same style and brilliancy of the maestro himself. Through Bellstedt, Simon learned the many phases of directing

a band; becoming well equipped for his future outstanding career as a bandmaster.

The Bellstedt solos were seldom published, particularly the more difficult ones: for in those days there were few who could master their intricacies. A quarter of a century later, well after the maestro's death, Dr. Simon envisaged their universal use when cornetists of talent developed throughout the nation simultaneously with the tremendous High School Band movement. With the permission of the Bellstedt family, he published and gave to the cornet realm these solos of significance and marvellous beauty. They became instantly popular. Aside from perpetuating the name and fame of the man to whom Dr. Simon owed so much, they proved themselves splendid mediums of inspiration to ambitious cornetists everywhere. But for the young lad who feared, worshipped, and loved the old master, and was also his star pupil, these solos which rank with the choic-

A Biographical Sketch By

*Curtis H. Larkin*

est of cornet literature, might have been lost to posterity.

In 1912 Frank Simon joined the Cincinnati Symphony Orchestra. During summer seasons he made a name for himself as soloist of John C. Weber's Prize Band of America. With this famous band he made several trans-continental tours, playing at Expositions, etc. His increasing success as a cornetist reached the ears of John Philip Sousa. In 1914 Frank Simon became a member of the March King's great organization.

This engagement as a soloist and assistant to Herbert L. Clarke, the "World's Premier Cornetist," was the climax of his career to date; a goal to which the young artist had long aspired. He was only 24, full of ambition, and was possessed of a consuming passion to "make good with Sousa." Dr. Simon speaks for himself (quote):

"I shall never forget the terrific strain I was under. It was my first trip to New York. Rehearsals were held in Carnegie Hall. On the third day the soloists were to rehearse their road numbers. Mr. Clarke played for the first time his new solo, "Neptune's Court." Never before did I hear such golden notes from a cornet, nor had I heard such exquisite phrasing and artistry. Inwardly, I knew I could never approach such a performance, but I fortified myself with the thought that this was my opportunity, and I must succeed. I made up my mind to do my best—and leave the rest. When Mr. Sousa asked me which number I wanted to play from my solo books, I suggested "La Mandolinata," knowing he was familiar with it. Mr. Bellstedt had played it with him (Sousa) on a European tour. As I stood up to play, my heart was pounding fast and furiously. I took a few sidelong glances at Mr. Clarke, who tried to put me at ease with an understanding wink and encouraging smile. I cannot recall how I played—I seemed to be in a trance—but when Mr. Clarke complimented me, I felt greatly relieved. Then came the great moment when the "March King" extended his hand and thrilled me with the words: 'Young man, you have a lifelong position in this band.' It was one of the proudest moments of my life."

Dr. Simon speaks of the following few years sitting next to Mr. Clarke as "the happiest of my musical life." Mr. Clarke was so kind and fatherly; always willing to give the young cornetist the unstinting benefit of his long and unparalleled experience. From Mr. Clarke he learned the secret of acquiring the tremendous endurance which the position demanded, as well as the tradition and style of the



**With the Sousa Band, Frank Simon was heard from coast to coast, featuring his own "Willow Echoes" and other solos. His golden tone, technique and immaculate style, earned for him the title of "America's Foremost Cornetist" — an appellation conferred upon him by Mr. Sousa himself.**



many arias and solo passages in the repertoire. To the young Simon, Herbert L. Clarke seemed like a giant musical Sandow. He wondered how an artist could stand such strain and achieve what most cornetists would have deemed "impossible."

(Quoting Simon): "As an illustration, I recall the Willow Grove Park (Pa.) engagements where the Sousa Band played 5 weeks every season. Mr. Clarke would play as many as four solos a day; and for encores the soprano passages in the *'Sextette from Lucia'* and the *'Quartette from Rigoletto'*—each ending on a high E-flat. During the years I had the honor of being his assistant, despite difficult travelling conditions and every conceivable sort of weather, I never heard him give anything but a superb performance, nor did he ever miss the high E-flat, F, and G (all above the staff) at the end of his solos. I still marvel at his unmatched achievements and supreme artistry."

Herbert L. Clarke and Frank Simon, one of the finest duo of cornetists ever to play together, became so attached that it was a sad day for both men when Mr. Clarke resigned from Sousa's Band on September 9, 1917. Simon admits that the thought of occupying Clarke's chair and upholding the traditions that for 22 years had been gloriously maintained caused him unbounded worry. However, he assumed the position with a modesty and forthrightness that was sure to win. He ever kept in mind the standards of his illustrious predecessor and assiduously strove to emulate his great friend. Even today Frank Simon will not permit any reference to his own great success as a Sousa cornet soloist without paying homage to the grooming which he received at the hands of the sterling gentleman whom he, and authorities everywhere concede to be the greatest of all cornetists—Dr. Herbert L. Clarke.

With the Sousa Band, Frank Simon was heard from coast to coast, featuring Herman Bellstedt's solos and his own "Willow Echoes." Simon's golden tone, his veritable cascade of technique and immaculated style, earned for him the title of "America's Foremost Cornetist"—an appellation conferred upon him by Mr. Sousa himself. Thus, to young budding cornetists who listened to his scintillating performances, another champion was born.

After two years as premier cornet virtuoso for Sousa, Simon was invited to organize an industrial band in his home town, Middletown, Ohio. This invitation came from The American Rolling Mills Company. At first he declined: he had worked too hard to

attain the most coveted position in the concert band sphere. But the idea that, in time, he might develop an outstanding organization of his own, was so appealing to his imagination that he finally accepted the offer.

The very first year, however, wrought havoc with the nerves and sensibilities of the aspiring bandmaster. It almost resulted in a total collapse. It was an almost unsurmountable task to teach workmen in a steel mill the art of music; the more so when the standards and ideals were those of a Frank Simon. Realizing the limitations of this situation, Simon began to import good musicians (many of whom lost their jobs with the advent of "canned" music) and learned that it was simpler to adapt the new men to industrial work. Positions were found in Middletown, not only with "Armco," but also with the splendid cooperation of other factories and various business branches. It was the beginning of better things.

Within a short time Frank Simon assembled a symphonic band of 65 well-trained players. The band assumed a professional status, becoming known as "America's Greatest Industrial Band." During the summer seasons two concerts were given each week. One took place in a beautiful band shell on the company's recreation field; the other was played in a beautiful woodland park adjacent to the city. During the winter months the band functioned as the principal artistic and cultural vehicle for the

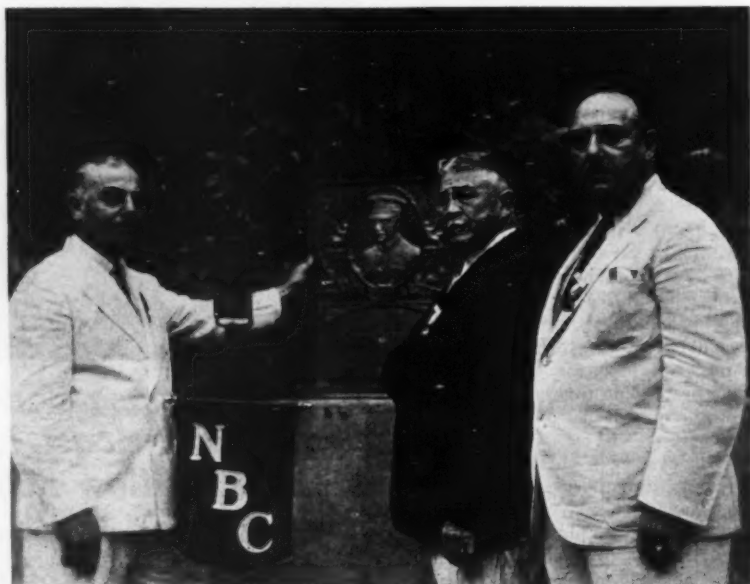
community. A series of high-class concerts were given—many celebrated artists being featured as guest soloists.

The fame of the Armco Band soon spread far and wide, and its services were in demand by the Canadian National Exposition, the Ohio State Fair, and many similar undertakings. One of the finest tributes paid to Dr. Simon's genius as a concert band director of first magnitude was the decision of the organizers of the American Bandmasters' Association to hold its first annual convention at Middletown, Ohio. It was at this meeting of the then newly founded group that the A. B. A. started well on its way to its present importance and influence in the band music realm.

During a gala concert, which was broadcasted, Frank Simon's Band was conducted by many renowned bandmasters, including John Philip Sousa, Edwin Franko Goldman, who wrote "On the Mall," Dr. Albert Austin Harding, Dean of University Bandmasters Charles O'Neill, Karl King, and others of national and international reputation. The visiting bandmasters were unanimously unstinting in their praise of the band that Frank Simon had drilled to such a high standard of excellence.

All went well for 10 years. The band was well supported by the A. R. M. Co., the city itself, and the local community chest drives. The crash of 1929 and the depression which fol-

(Please turn to page 20)



Frank Simon, left, past president of the American Bandsmen Association, is an active leader in its affairs. With him here are his colleagues Dr. Herbert L. Clarke, center, and Dr. A. A. Harding at a ceremony involving the presentation to Dr. Harding and the University of Illinois of a bronze Sousa memorial plaque, gift of the A.B.A. which now hangs in the Memorial Library of Sousa Music bequeathed to Dr. Harding by Mr. Sousa many years ago.



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# School Music News

Section of The School Musician

**More Music  
for Morale**

VOL. 16 NO. 6

FEBRUARY, 1945

PAGE 13

## ODT Nips the Minnesota State Clinic in the Bud

Minneapolis, Minnesota.—The annual mid-winter clinic of the Minnesota Music Educators Association planned for a convention on the state campus February 8th and 9th was denied approval by the ODT and will not be held.

Upon receipt of denial the association's secretary cancelled all plans. It was the express opinion of most association officers that the ODT had underestimated the importance of the clinic and perhaps overestimated its possible effect on transportation supply.

The board of directors met at Minneapolis on February 3rd to discuss and consummate new plans for 1945. All members are urged to continue enthusiastic support of MMEA activities. Please write to your president or secretary giving your suggestions for music advancement in spite of the trying opposition of the times. Paul Heltnie of New Ulm is president and Ronald G. Riggs of St. Cloud is secretary-treasurer.

## N. Y. State Contest Heads Will Co-operate with ODT

Ilion, New York.—Because for the past three years the New York State School Music Association has been in fullest co-operation with requests from the Office of Defense Transportation, they count it a patriotic pleasure to co-operate with the recent rulings of this body and herewith submit a program which will reach thousands of boys and girls in the state through individual school festivals and sectional finals.

The NYSSMA finds itself in a very enviable position in that they are able to adopt a school program to fit the requests of the Office of Defense Transportation and still reach a large number of boys and girls.

## Famed Instrument City Bends an Ear to Hear How the Boys Play Them

Elkhart, Indiana.—The 1945 Local Solo and Ensemble Contest for students of the Elkhart Public Schools will be held on April 6th in the high school band and orchestra room. This contest is open to students from the third to twelfth grade. Deadline for filing entrances is Feb. 23rd.

The plans for this local contest are comprehensive including all solo instruments and ensemble groups of twenty different combinations.

Contest rules are pretty stiff but all first division winners are entitled to enter the district contest if they so desire.

Elliott, Iowa.—The school band presented a minstrel show in two acts on January 18th. This band is under the direction of Gale Woodling.

Nebraska City, Nebraska.—Junior high students will present the operetta "Caravan" February 23rd, under the direction of Miss Amelia Peterson.

## Three Virginia Aces



When the Jefferson High School band of Roanoke, Virginia, which is under the direction of Mr. J. R. White, moves up the avenue with its animating march rhythm, these three are out in front twirling their sparkling batons and heightening the difficulty with which citizens on the curb try to resist marking time. These three popular twirlers are, left to right: Norma Ree Craig, who is also publicity manager for the Jefferson High School band, Melvin Neal, and Lorraine Sommardeal.

## Plans Local Substitute for Solo and Ensemble Contests Curtailed by War

Longview, Texas.—Discouraged by the lagging interest which follows in the wake of contests and festivals silenced by war, Albert C. Hollinger, school band director here, has developed a local contest plan on a merit system by which any senior may win a \$50.00 scholarship at any Texas State college or the equivalent in cash to be applied on tuition in any college in the United States.

Any junior or senior may win an expense paid scholarship to the two weeks summer band and orchestra clinic at North Texas State Teacher's college.

Director Hollinger has worked out a comprehensive audition system for soloists and ensembles which operates through most of the school year. He believes many will be interested in his plan and will be glad to answer correspondence.

## 16th National Clinic Spreads Over Ten States

Champaign, Illinois.—More than a hundred band directors registered for the Sixteenth Annual Illinois Band Clinic held in the antique band building on the University campus, January 11th and 12th. Ten states were represented in this group, and although the attendance was but 25% of normal, interest and enthusiasm gave promise of colossal expansion when travel restrictions are removed.

The entire clinic was most efficiently conducted by Clarence E. Sawhill, assistant to Dr. Harding in the University band department. One feature was a discussion of band activities in other states at which Mr. Sawhill introduced those who spoke on the local problems. Dr. Hamill Cuperio, New Orleans, Louisiana; Phillip J. Davier, Morgantown, West Virginia; Norman H. Falkenhainer, University City, Missouri; Vernon E. Spaulding, Crawfordville, Indiana; E. R. Sarig, Maine Township High School, Des Plaines, Illinois; Valette Hill, Alliance, Nebraska; Ivan D. Kennedy, Oskaloosa, Iowa.

### Refreshments

The traditional Mixer at the Illini Union building achieved a victory in restraining the customary stampede on the apples-and-doughnuts corner by introducing a Walt Disney cartoon comedy, "Trombone Troubles." Then through a smoke screen precipitated by the generous contributions by Chief Illiniwek, who does the Indian dances at the Illini rallies and games, Mr. Sawhill showed pictures of football band maneuvers of the past season. The pictures shown represented military from the Navy V-12, R.O.T.C. and A.S.T.P. as well as civilian students. The combined bands, four in all, were drilled and directed by Mr. Sawhill.

Before refreshments Dr. Frank Simon directed a small group of players in a novelty arrangement of William Tell from the John Philip Sousa library, now a treasure in Dr. Harding's possession.

### New Music

Concert band appearances on Thursday at 4:00 P.M. and 7:15 P.M. and Friday at 4:00 P.M. consisted in the reading of new publications and manuscripts. Three of Dr. Harding's new transcriptions were read. These numbers included, Krenko Symphony (second movement), Dohnanyi's Prelude to Variations on Nursery Tune, and Strauss' Helen's Awakening from, "Egyptian Helen." These numbers were directed by C. E. Sawhill. Fourteen bandmen from Chanutte Field supplemented the concert band in this performance.

## Here's \$91,000 Worth of Stuff to Win the War

Anaconda, Montana.—In the sixth war loan musical program given by the Anaconda Public Schools \$21,000 worth of war bonds were sold. This was the fourteenth in the war loan series given and brought the total sales up to \$91,000. H. E. Hamper is director of the junior and senior high school orchestra. Mary LeClaire directs the vocal group.

## Friends Broadcast Praise of Archie McAllister

Champaign, Illinois.—There was a full crescendo in the memorial to A. R. McAllister broadcast over Station WILL, from the band building on the campus, Friday afternoon as a feature of the Sixteenth Annual Clinic.

Irving Talmadge of Maywood, Illinois was master of ceremonies. He said:

"Two years ago, at this same table, a group of bandsmen discussed their mutual problems in a radio broadcast. Some of these same directors are again before the same microphone. One place is not filled today. That is the place of the man who presided at this, and at so many other music gatherings during the last 20 years. A. R. McAllister has been called to his last reward. No tribute we could pay to this great leader and teacher could do him justice—And yet, we want, in our humble way, to acknowledge the debt which all musical America owes to him.

"Seated here today are a very few of Mac's friends. They must speak for the numberless grateful musicians who realize the greatness of the man who is no longer with us. We are going to ask each of these men to say a word about A. R. McAllister—musician, organizer, and leader of men."

Mr. Talmadge then introduced the following speakers: Alex Zimmerman, Joliet, Illinois; Paul E. Morrison, Quincy, Illinois; Frank S. Reed, Elkhart, Indiana (C. G. Conn, Ltd.); Robert L. Shepherd, editor and publisher of The SCHOOL MUSICIAN, Chicago, Illinois; George Patrick, Springfield, Illinois; Dr. Hamil Cupero, Supervisor, New Orleans, Louisiana; F. C. Kreider, Collinsville, Illinois.

Music opening and closing the broadcast was by one of the University string ensembles. A telegram received at the band building later in the afternoon announced that Mrs. McAllister had heard the broadcast.

## They'll be all Dolled up in their New Suits

La Fontaine, Indiana.—The La Fontaine High School band has just ordered forty complete military style uniforms and a drum major outfit. The drive for uniforms was started with a Halloween Carnival. Since then magazines have been sold and a Tag Day was initiated to bring a total of \$725.00 into the band fund. The Lion's Club is showing a band benefit movie soon. The band parents have met and are forming plans to make up the deficit remaining to pay for the uniforms when they arrive. As yet no band parents club has been organized.

The La Fontaine band is a comparatively new one since it was organized a little over three years ago. Each spring a concert has been given. The second year the band entered contests, receiving first division in the district and second in the state in its class. Hopes are high for the privilege of entering contest this year with uniforms. Charles Emrick is band director.

Freemont, Nebraska.—The high school band, under the direction of Walter R. Olsen, gave its initial performance in the city auditorium on January 21st. Frank Simon was guest conductor.



## The Only Twin Twirlers in America

Here's a challenge, and we'll make it a dare, to every school bandmaster in this erstwhile Republic. Wesley Moore, bandmaster of the Summers County Schools, Hinton, West Virginia and your editor present a photograph and stake our claim that this is the only pair of TWIN baton twirlers to be found in any school, grade or high, in America today. These charming personalities are Lionel and Hilah Smith. They are fifteen years old and we don't believe any two girls could look more alike or be any prettier, and Wes Moore adds, "Or be any better at twirling and strutting." Who wants to challenge this boast? Who will be the first, and probably the last, to call our bluff and make Wes and your editor eat humble pie? We'll forget the beauty contest. Just produce a pair of TWIN baton twirlers, now in school and twirling with your band, and you win. No holds barred. The twins can be of either gender, straight or mixed, and they can be handsome, beautiful, or the ugliest ducklings in your town. But they must be twins, and they must be good. If you don't see another pair of twins in this spot next month you'll know we made our bluff stick.

# Flash—

Address Your Letters to the  
School Musician News Room

**North Platte, Nebraska.**—The North Platte high school symphonic band, under the direction of R. Cedric Anderson was given on Friday, January 19th. The program was divided into two parts. The first act presented the concert band in a program of classical music with Mary J. Kelly of McCook, Nebraska as guest cornet soloist. The concert band has 85 members. The second part presented a stage show of popular music by the 12 piece Blue and Gold Swingsters. It was a great show.

**Cozad, Nebraska.**—The Hastings high school band assisted by the mixed chorus gave a concert at the high school auditorium on January 18th as a demonstration to the community as to what is being accomplished in the music department. Bob Laler, baritone horn soloist gave his last appearance with the band before entering the air cadet training corps.

**Vermillion, South Dakota.**—The Vermillion high school band, under the direction of Willard Fejfar, was featured on a 15-minute radio program over KUSD on January 17th.

**Wahoo, Nebraska.**—A cornet quartet and a saxophone ensemble were features of the high school band concert given here on January 17th. The four girls who took part in the baton twirling group made a great hit.

**Ashland, Nebraska.**—Will Ila Faye Ullstrom, clarinetist with the Ashland high school band, please send with complete information the splendid picture of her outfit which appeared in the January 17th issue of the Gazette, to The SCHOOL MUSICIAN for publication in that national magazine?

**Chadron, Nebraska.**—The Girls Glee club of the high school, under the direction of Hazel Folsom, provided the musical relaxation for a meeting of parents on January 15th to organize a Parent Teachers Association.

**Tabor, Iowa.**—The high school band is grooming itself for the festival to be held at Hamburg on March 30th. The state contest is still problematic.

**Carroll, Iowa.**—The Carroll high school band gave a concert immediately preceding the joint meeting of the County Farm Bureau and the Carroll County Educational Council on January 11th.

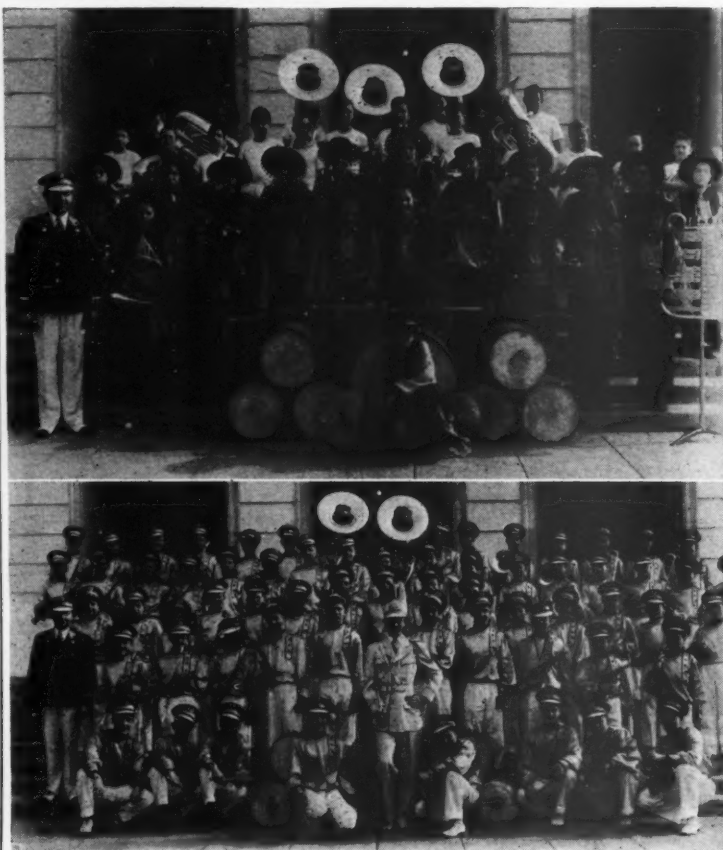
**Alliance, Nebraska.**—Preparations are under way for the annual Alliance-Scottsbluff music clinic which this year will be held at Alliance on February 23rd and 24th.

**Chappell, Nebraska.**—Thomas Lynch of Torrington, Wyoming has accepted the position as bandmaster here and is now on the job. Mr. Lynch has been a band leader for several years and he fills a great need in Chappell which has been without a bandmaster so far this year. Meantime Miss Hughes has worked diligently with the grade school band and has kept it in good playing condition.

**Cambridge, Nebraska.**—The high school band gave its annual mid-winter concert on January 17th.

**Exeter, Nebraska.**—The senior band has

## Pasadena Band Captures the Glamour of California



"Perfection of an already greatly improved tonal quality is the goal toward which the Tiger Band of John Marshall Junior High School of Pasadena, California, is striving," writes Patricia Penny, Marshallite Feature Editor.

"Under the able direction of Charles C. Chase, Marshall's accomplished and gaily attired instrumentalists recently presented the student body with a musical program that colorfully displayed the progress being made by the Senior, Intermediate, and Junior bands, comprising a personnel of 120 members.

"Highlighting the selections played was Belsterling's 'March of the Steel Men' which pleased listeners with a full ensemble scoring. Students of Marshall who desire musical experience are truly fortunate to be able to follow a complete, uninterrupted course from 7th to 10th grades, after which, further opportunities are offered at Pasadena Junior College." Pictures show, above, band of beginning and intermediate musicians; below, the senior band.

a new set of officers who are now preparing a stiff list of rules. The manual training boys are building stands to doll up the appearance of the outfit.

**Imperial, Nebraska.**—The concert band, under the direction of Virginia Johnson, gave a concert on January 19th. Proceeds will be used to purchase music and other equipment.

**Scottsbluff, Nebraska.**—Leo Moody of this city has been named director of the Torrington high school band, replacing Thomas Lynch who resigned to accept a similar position at Chappell.

**Canton, South Dakota.**—The high school band soloists and ensembles have begun preparation for the District No. 1 music contest, which will be held at Yankton in April. Miss Della Erickson of Vermillion is District secretary.

**Broken Bow, Nebraska.**—The 40 piece high school band, directed by C. Ward Rounds, gave its annual winter concert on the 17th with Betty Lou Miller appearing as conductor of one number.

## Nassau Music Educator Now on N. Y. State Staff

**Ilion, New York.**—Appointment has been made of Henry Fordham, East Rockaway, to the executive committee of the New York State School Music association.

Mr. Fordham has been active in association activities for some time. He is the president of the Nassau Music Educators association and is well known and popular on the Island.



### Hudson Lends a Big Hand in Winning this Big War

Hudson, N. Y.—The Music Clubs of Hudson High School are having one of their most active and successful seasons. The band has played for a county teachers' convention, the Army-Navy "E" award to the Mohawk Novelty Company of Hudson and appeared at the local theatre as the main attraction in a War Bond Rally for the Sixth War Loan. The band is planning a full evening concert on February 28, the proceeds of which will go toward the purchase of additional band uniforms. The orchestra, mixed choir and girls' glee club all combined to present the annual winter concert on December 6th. This concert was most successful with a complete sell-out of the school auditorium before the night of the concert. The orchestra will travel to two near-by schools to play assembly concerts on February 8th in a regular music exchange program. R. Steele Phillips is director of music.

### Still 16 Sousa Artists in this Original Band

Allentown, Pennsylvania.—Believed by many to be the oldest concert band in the United States, and so styled by its management, the Allentown Band gave the first of its regular series of winter concerts in the Lyric Theatre on Sunday, January 28th. Other concerts will be given on February 25th and March 25th.

The original band was organized in 1828. It is now under the directorship of Albertus L. Meyers, former concert soloist with the Sousa, Conway and Pryor bands. This band has a complete instrumentation of 75 musicians in spite of the fact that 32 of its recent members are now serving in musical units of the Armed Forces. There are still 16 musicians in this organization that were formerly with the John Philip Sousa Band.

### Missouri Girls, and Boys, Make First Class Bandsmen



The Shelbina, Missouri High School Band takes a very active part in school and community affairs. It plays for all school athletic events and does some very nice maneuvers during the football season. They present several indoor concerts during the school year, and in summer play concerts in the city park. During recent years this band has ranked high in state and regional music contests; and last spring was privileged to play a broadcast program over Radio Station WTAD Quincy, Illinois. Besides this fine high school band, Shelbina has a sixty piece junior band. All of the band work is under the direction of Walter S. Mathews.

Fairview, South Dakota.—The school band organized last September by its director Mrs. Lloyd Swenson, made its first public appearance on January 17th before the PTA meeting. A group of trios, duets, and solos were featured.

### New Webster City Music Man Wants An Even Break

Webster City, Iowa.—When Arnold Rudd took over the direction of the instrumental music department here, he inherited a vanishing band that had hit a new low, an orchestra that remained in memory only as it had ceased to exist, and the moral competition of an athletic department to which the interest of the community had been riveted for many years.

But Arnold Rudd was not without substantial encouragement from the faculty, more particularly his Junior High Principal, V. I. Arney, the new Senior High Principal, Harland H. Mead, and the Superintendent of Schools, J. H. McBurney. Mr. Rudd also had the vision to realize what should be the possibilities of a good school music department in a town of 7000 people.

These things explain how it was possible for the new school bandmaster and orchestra director to present on January 5th a fine instrumental program with a 65-piece band and a 50-piece orchestra. Band parents and those whom they could persuade attended that concert expecting little and were amazed to discover what had been accomplished in so short a time. Director Rudd entertains the hope that his future concerts may balance accounts with basketball enthusiasm which attracts 1,500 to 2,000 people to its performances. Music, the ability to make it once acquired by the students, endures and constantly contributes to the happiness of that individual throughout life.

### Girl's Chorus Joins Michigan Band in Big Concert



Not the Ford Symphonic hour but a distant relative, is the L'Anse Township High School Concert Band and Girls' Chorus ready to hit the downbeat of their annual Christmas Concert. L'Anse is a village of Northern Michigan in the heart of the Ford timber interests, equipped with a modern high school, and although the enrollment is only 260, it has a 65 piece concert band directed by Lewis L. Jacobs.



## Welty's Band Gets Going in Capitol with Gates

**Columbia City, Ind.**—Columbia City's 63-piece concert band appeared in Indianapolis in January to help in the inauguration ceremonies for Ralph F. Gates, Indiana's new governor. Mr. Gates hails from Columbia City. He is the second governor in 31 years to come from that town, the first being Thomas R. Marshall who later became vice-president of the United States.

The program played was for the governors reception in the state capitol. The band performed in the large south rotunda of the statehouse. It is estimated that 8,000 persons heard the inaugural ceremonies and the band's concert that followed the oath and speech of the new governor.

In the middle of the afternoon the band again played in the Riley Room of the Claypool Hotel for a reception tendered the new auditor of the state, A. V. Burch, of Evansville.

This band, of which Robert Welty is conductor, has been declared one of the outstanding ones in the midwest by such prominent bandmasters as Edwin Franko Goldman, Frank Simon, Herbert L. Clarke and William Revell. Major Harold Bachman, now in charge of army bands for this area, and Captain Mark Hindsley, and Captain Herbert Petrie have declared the band one of the best marching units. The Columbia City organiza-

tion is unique in that it is one of the few to win highest honors in both marching and playing.

This musical group is one of the oldest school bands in the state of Indiana having celebrated its 25th anniversary last May. Over 20% of the bands' alumni is in the armed services.

## Makes Place for School Band Boys to Carry On

**Elizabeth, New Jersey.**—The growing demand for playing opportunities of the high school band graduates finds fulfillment here in the Elizabeth Recreation Commission concert band. This band gave the first concert of its winter series in November. It is under the direction of school bandmaster Arthur H. Brandenburg and composed almost entirely of school band graduates aided by a few top-ranking musicians from the present school band. This is the type of advanced musical enjoyment and participation that should take place in every community.

**Beresford, South Dakota.**—Director Trautman now has 31 members in his high school band but expects to have 45 by spring to enter the Yankton district contest.

Help Win the War with Music.

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## Jim Harper and Band Puts Cherry on the Throne



**Lenoir, North Carolina.**—When the Lenoir High School Band, under the direction of James C. Harper, was at the state capitol, Raleigh, in January they played a concert at the North Carolina State College and took part in the inauguration parade of the new governor, Gregg Cherry. But, we'll skip the director's corny commentary about "having a finger in the Cherry Pie."

This picture of the band was made in front of the Raleigh Memorial Auditorium as they were drawn up in formation as the ceremony took place. "In fact," writes our correspondent, "Governor Cherry was making his inaugural speech inside the building at the time this photograph was made." Confidentially, we can't hear a word.

## Sunny Silhouettes



From sunny California comes this interesting silhouette of Fresno's three charming twirlers: Shirley Demey, Wille Jean Tillman, and Barbara Williams. These girls played an important part in winning, for the Fresno city schools, the enviable Certificate of Merit for purchasing one of the greatest amounts of war bonds during the recent sixth war loan drive. The music department of the four Senior High Schools contributed their services in attaining this goal. Joe E. Edwards is bandmaster at the Fresno High School to which these girls are attached. L. W. Yaggy is director of music and secondary curriculum.

**Norfolk, Nebraska.**—The high school band made its first basketball appearance on January 12th under the direction of Merton V. Welch.

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## Sawhill Makes Clinic Click at Clarksburg

Clarksburg, West Virginia.—The 1945 West Virginia School Band Clinic was held there on Thursday and Friday, February 1st and 2nd under the direction of Professor Clarence Sawhill, of the Department of Instrument Music, University of Illinois. The clinic was widely attended by the instrumental music personnel of the state.

Following custom, the clinic band was composed of students chosen from school bands in all parts of West Virginia. They performed music from the national list selected by the bandmasters plus selections by the clinic director. Most of the music played was official for the coming band festivals in May. Student band members were selected by the committee on the basis of needed instrumentation for tonal balance, and in fairness to various schools offering candidates.

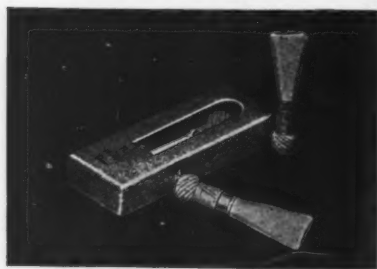
"It is our aim," stated A. W. Shaw, Clarksburg school bandmaster and chairman of the clinic in advance of its occurrence, "to make this clinic educational and inspirational. Discussion of educational trend in music education will be an important feature."

## Ohio Mobilizes For Its All State Spring Contest

New Concord, Ohio.—Under the executive secretaryship of Wade B. Fair, the Ohio Music Educators Association is one of the most forward looking and best organized in the land. They have a fine state paper issued monthly called the Triad, and have already set up their complete spring schedule of times and places for solo and ensemble auditions in the eight districts of the state.

This calendar, too comprehensive for reproduction here, has its first session on March 17th for District No. II—North Central, at Oberlin College under the management of George Waln, and continues through April until May 5th when District No. VI—East, holds its elementary and junior high school instrumental solo and ensemble auditions at Dover, L. H. Alexander, chairman.

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## The Ferriday, Louisiana School Band

Ferriday, Louisiana.—The Ferriday, Louisiana schools have an enrollment of 600, ably governed by Hugh A. Bateman, Principal. The Ferriday school boasts not only a fine band, but championship athletic teams as well.

Two years ago the Ferriday Schools secured the services of Forrest F. Griffen in the capacity of Band Director. At the time the band included 18 players. The present total is 58 in First Band, 30 in Second Band, and 20 in beginners classes.

During the past two years, the band has played an important part in community activities, has been directly instrumental in the success of bond drives, has supported itself with the exception of director's salary, has entertained with small groups at local functions, and has organized programs, drills, and parades for Red Cross, War Chest, United War Fund, bond drives, and played concerts by invitation at several Louisiana colleges.

The Band Booster club raises money by bond raffles, cake walks, dances, and rummage sales. During the past two years the band music library has added over \$600 worth of music to its library, has now a total of \$4800 worth of school owned instruments, and a full set of all wool uniforms.

The band is organized on an ability basis, and a position in the band is secured only when a beginner has completed Book 1 and 2 of The Improved Foundation to Band Playing, and can play with a metronome at 120 exercises from each page in Griffen's Advanced Lessons. In addition each member must pass two written examinations covering musical

terms, rhythm figures, and chord formation.

The Ferriday Band during the past months has received a Distinguished Serv-



Bandmaster Griffen

ice Award from the Federal Government, has been made a member of the National Band, Orchestra, and Choral Society, and received letters of thanks and congratulations from many units of the armed forces for the part it has played in entertaining them.



Forrest F. Griffen is director of the Ferriday, La., band.

## Dapp Sets a High Goal for His New W. Va. Band

Martinsburg, West Virginia.—Simon A. Dapp, 1st Lieutenant, U. S. Army, ret'd brought a new spark to the instrumental music department when he came here last school year. There were 34 members of the band when he first stepped upon the podium in September 1943. Now, the band has 45 members and Mr. Dapp

hopes to look across his desk to a hundred A-1 players very soon.

"But we don't want to sacrifice quality for quantity. We want Martinsburg to be thought of as having one of the finest school bands in West Virginia."

Aberdeen, South Dakota.—Director Harvey Moen presented the Central high school band in its mid-winter concert on January 24th. The overture "Raymond" by Thomas was the feature event.

## One Of These Days --

guns will be stilled, ships and planes  
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new standard of ease in playing and  
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*Elkhart, Indiana*



# Frank SIMON

(Begins on page 10)

lowed brought a drastic reduction in the personnel of industry everywhere—Middletown being no exception. As a result, more than one-half of the musicians found themselves out of employment and were forced to migrate elsewhere. Simon faced the dilemma of seeing his great work disintegrate with no apparent solution in sight. It was obvious that his industrial band could not weather the economic storm—it had to be disbanded.

But Frank Simon was, and is, a resourceful individual. He began to think of radio which was then coming into its own as a forceful advertising medium. So he suggested that the A. R. M. Co. go "on the air" to advertise its products. In view of the international recognition that his former band had won, he sought permission to organize a band of highly skilled professional musicians from

Cincinnati to be utilized as "Armco's Radio Voice." His proposal appealed to the "Armco" officials who were men of idealism and far-sightedness. Given final authority, Simon engaged the entire woodwind, brass, and percussion sections of the Cincinnati Symphony Orchestra. From this brilliant array of talent as a nucleus, he built up a magnificent band of 53 seasoned musicians.

For 10 consecutive years this superb band was a feature of the N. B. C. from coast to coast. It brought delight to millions of happy listeners. With much thought and research, assisted by N. B. C. and W. L. W. engineers (of whom Louis Barnett was perhaps his closest collaborator), Dr. Simon set a new high standard in concert band broadcasting. Bands from far and near wrote in for information re band "pick-up." There were so many inquiries that The

SCHOOL MUSICIAN relieved the situation by publishing an article and a chart by Dr. Simon which explained his radio set-up and broadcasting technique.

A feature of these broadcasts which aroused intense interest throughout the nation was the presentation, for the first time, of teen age high school musicians as guest soloists with the band. Their performances were thrilling and provided impetus and inspiration to multitudes of our young American school musicians.

In addition to his professional band activities, Dr. Simon established a band department at the Cincinnati Conservatory of Music, of which he is the director. Hundreds of fine artists have gone forth from this institution to fill many of the important positions in America's leading musical organizations, and as educators in scholastic work. Dr. Simon is justly proud of his achievement. In 1934 he was elected president of the A. B. A. He served two years in this high office.

Although war conditions have curbed much advertising activity and although his professional band has temporarily suspended its activities, Dr. Simon is still a great believer in the democracy of band music and its ability to bring good music to the masses. He also believes that post-war conditions shall enable fine bands to return to their rightful places in both the professional and industrial fields.

The noted conductor further believes that bands composed of musicians of the same calibre which comprises the personnel of our great symphony orchestras, plus adequate rehearsals, can perform music with the highest artistic results. The good Doctor claims, and with reason, that the band possesses a musical voice which is distinctively its own; and that this voice owns an important place in American musical life. To this we say "Amen."

The writer well remembers hearing Frank Simon play a Bellstedt solo (I think it was "Napoli," but am not certain) accompanied by Sousa's Band at the Auditorium in Ocean Grove (N. J.), in August, 1919. It was indeed a rare treat to hear the peerless Clarke's successor. Again, after the intermission, the band played one of Mr. Sousa's humorous numbers, "Showing Off Before Company," wherein the various choirs would come out in front separately to "do their stunts." Mr. Simon came out alone, however. Instead of his usual cornet, he appeared with a gold-plated instrument about three feet long. It



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was not one of the old vaudeville "Aida" or "Triumphal Herald" trumpets which were about 4½ feet long and equipped with three pistons; it was merely a straight tube ending in a flaring bell. Mr. Simon played several difficult fanfares on it. At the close he hit a very high note and held it for a full minute. The immense building was nearly full; thousands of people were present. How well I remember hearing the "Ahs and Ohs" which sounded on all sides. It seemed as if he would never cease playing that extremely high note.

Dr. Simon still travels extensively as a guest conductor for bands throughout the nation, leaving behind his own inimitable inspiration for the benefit of young aspiring musicians. Of one thing we may be sure: the name of Frank Simon will go down in musical history not only as one of the truly great cornet virtuosos of all time, not only as one of America's most distinguished bandmasters, but also as one of the most forceful and convincing champions of bands and band music that this or any other nation has ever known.

In closing, we wish for our dear friend, Frank Simon, whom we have known and loved for more than a quarter of a century, many more years of continued success and opportunity for even greater achievements in the concert band during the days to come.

### Discovers Lost Secret of Stradivari Violin Tone

*Little Neck, Queens, New York.*—A violin maker here named Reuben Frost, believes he has discovered the secret varnish that brought such great fame to the Italian violins. He has a great collection of violins mostly made by himself which he has treated with this new varnish and is gratified to find that the instruments are increasingly rich in tone as they age.

#### 'Just a Fiddler,' He Says

Mr. Frost himself is what he calls "just a fiddler." He started learning to be one when he was 8 years old in Forest Grove, Ore., and received a fiddle as a present from his parents. It was his inability to procure an instrument that pleased him that started him on the manufacture of violins. Now he has forty-five of them in the attic of his home ageing against the day when they may become as famous as the instruments of the Cremona masters. Some have been varnished and revarnished many times and over many years.

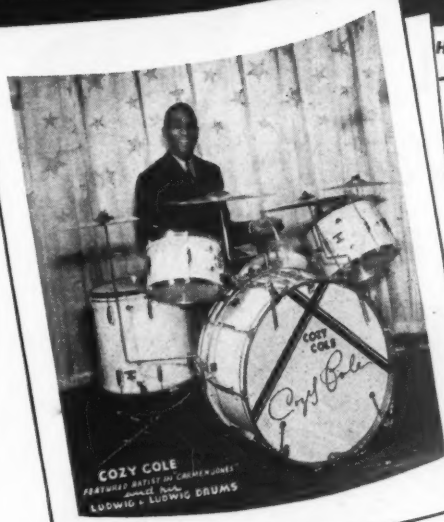
If, as he believes, Mr. Frost has found the secret of the Cremona varnish, he has been able to reproduce it and his instruments acquire the same rich tone of the famous violins made by Stradivari, Amati and Guarneri, the Queens town of Little Neck may some day be as well known to music masters as that of Cremona.

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# The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

The musical portrayal of the Dumas' version of E.T.A. Hoffmann's fairy tale by Tschalkowsky has become so popular, and requested, that many of the composer's equally fine works have been somewhat neglected. Casse-Noisette, better known by its English title, The Nut-

Cracker, musically unfolds the dreams of a little girl. We usually read that this child was poor, yet in Edwin Evans' volume "Tschalkowsky", the little girl is identified as Marie, a guest of President Silberhaus, and the favorite of Councillor Drosselmeyer. This author's identification

of the little girl however, neither proves nor disputes the usually accepted detail of the principal character in the fairy tale.

Originally set to music by Tschalkowsky as a ballet to describe the dreams of Marie who mourns the breakage of a gift, a nutcracker fashioned in the shape of an old man, broken by her brother, Fritz, we have come to know the musical portrayal as a suite.

It is interesting to note that the composer used the bass clarinet in this suite, and has afforded it important roles. The bass clarinet is introduced in the second movement, Danse de la Fée-Dragee. In this movement, the bass clarinet, supported by the strings of the orchestra, pizzicato, and the fairy like tones of the celesta, introduces a simple, yet a highly descriptive melody, in the low register. The composer also selected the delightful tones of the "A" clarinet to further enhance this movement.

Danse Russe Trépak, the third movement of the Nutcracker suite is more lively in character. The animation of this movement is first voiced by the strings. The bass clarinet soon joins the flutes, the English horn and the clarinets, in voicing a flowing secondary melody. As this danse progresses, the higher voiced woodwinds join in the presentation of the principal theme, and we find that the bass clarinet and the English horn solely voice this counter-melody. Later in this movement, the bass clarinet and the bassoons jointly voice a rapidly moving theme in the low register while figurations of a secondary nature are presented by the upper wood winds, as well as by the strings.

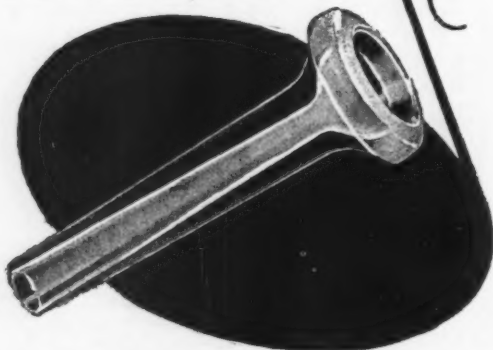
Quite different in flavor is the fourth movement of this suite, Danse Arabe. It is quaint, and somewhat mysterious in mood. The composer used the bass clarinet sparingly in this movement, affording the principal themes to the clarinets and to the English horn.

Danse Chinoise, the fifth movement, is decidedly characteristic in its oriental mood. The bassoons open this danse with interval steps, as a supporting role to the distinctive theme voiced by the flute. The composer added the bass clarinet in the fifteenth measure of this movement. The piccolo and the flute continue to voice the principal theme as the clarinets in B-flat support with arpeggios. It is interesting to note that the intervals voiced by the bassoons move opposite those afforded to the bass clarinet. The distinct individuality of the bass clarinet and the bassoon tone color was not overlooked by the composer.

In Danse des Mirlitons, twenty-third measure, the bass clarinet voices a musical idea in support of the English horn. Later in this movement, the bass clarinet joins the other woodwinds in conjunction with the strings in presenting a background to the staccato theme predominating.

Tschalkowsky employed the bass clarinet in several of its many effective roles in the characteristic Dances of The Nutcracker Suite. The merits of this lower voiced clarinet are well demonstrated in these dances, and without its noble voice, the composition would lack the flavor we have taken for granted.

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**Question:** My hobby is collecting data on old time drums. I have records on drums from the Revolution and Civil Wars, but I do not have any record of English drums. Do you know where I could obtain information regarding drums captured from the redcoats during the Revolutionary War; and could you inform me of any other drums prior to 1776?

**Answer:** There is only one such drum recorded officially in America—An English drum captured during the Revolutionary War, and that is to be found in the library of the New York Historical Society. The oldest drum on record to my knowledge is a drum of the Han Dynasty 225 A. D., and is a work of great rarity. Choo-ko, a celebrated Chinese general, is said to have introduced these drums from Southern Asia. They are so rare that the Se-tsing-koo-keen, or great art encyclopedia, names the cities where those known are preserved.

**Question:** I have been informed that most of the tunes in the Bruce and Emmett book, such as the "Dutch", the "Hessian", etc., were brought from Germany by the Hessian troops during the Revolutionary War. Could you give me any information concerning this matter?

**Answer:** It may be because the Hessians were German troops that we, for very good reasons, imagine that these marches and melodies were brought from Germany. But this is not the case because at that time they were under English command, and as the calls, signals for garrison duties, etc., were prescribed by the British War Office, it was then necessary that these calls and signals should be understood by all troops serving under this government.

The following inscription was found by this writer in a manuscript music book used by one of the musicians of the Hessian band taken prisoner at Trenton, December 26, 1776, and reads as follows:

"This was the property of my father Isaac John Greenwood, 2nd. It was given by him to my cousin Langdon Greenwood who gave it to me."

(Signed) Eliza R. Greenwood

#### HESSIAN TUNE BOOK

"Picked up by my great grandfather John Greenwood on the battlefield of Trenton."

(Signed) Eliza R. Greenwood

The tunes in this book were definitely of an English, Irish, and Scotch origin as the following examples show:

- "Come East to the Wedding"
- "God Save the King"
- "The Prince of Wales Minuet"
- "Over the Water to Charlie"
- "First Troop of Grenadiers March"
- "The Mulberry Tree"
- "The Warwickshire Lads"
- "The Dorsetshire March"
- "The Grenadier's March"

This I believe will give you a slight idea of why we have so many misunderstandings regarding our military music. Through diligent and careful research I have found that the calls and signals that are now used even to this day, had their birth prior to the Revolutionary War. Despite the fact that I am devoted to research of this nature, it is not possible to explain in detail everything concerning matters pertaining to musical military history in the space allotted to me in this column.

**Question:** Some time ago I read in one of your columns an article regarding "drumming out" and the punishment inflicted upon those who were drummed out. I know that you were referring to

## Drumology

By Andrew V. Scott

315 West 47th Street  
New York, N. Y.

the British Army. I have been told that in the American Army, even during the Revolutionary and Civil War days, we had such cases, that is, men who were drummed out of the service. Could you tell me when this sort of punishment was considered obsolete or stricken from the records. My father who served in the last war tells me he doesn't remember of any such punishment being inflicted on soldiers during his service.

**Answer:** "Drumming out" was persistent in both the British and American Army for a period of years. As a matter of fact, the writer remembers a very unpleasant occasion when he was called upon to play the "Rogue's March" while serving as a trumpeter in the Royal Canadian Garrison Artillery, for a corporal in the artillery who was being drummed out. They paraded him in front of the company, stripped him of his buttons, stripes, and facings, marched him to the main gate and "kicked" him out.

I have on record a case quoted from the Army and Navy Journal, April 4, 1914, which reads: "One of the punishments formerly inflicted upon soldiers dishonorably discharged from the Army was that of drumming out, that is, marching the culprit out of the garrison at the point of the bayonet to the tune of the 'Rogue's March.'" Judge Advocate General Crowder reports that the last sentence of this kind he has been able to find in the United States service was in 1871.

**Question:** I have been informed that the only drum majors commissioned by the United States government was during the Civil War. The drum major of our outfit is of the belief that there were drum majors, trumpet majors, etc., long before the Civil War and being very interested in this matter, I would appreciate any information concerning the duties or appointments of drum majors prior to the Civil War.

**Answer:** I have this on record.

"BLOCK HOUSE HILL—June 9, 1779

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# The Double Reed Classroom Bassoon . . . Oboe

By Jack Spratt

9th District U. S. Coast Guard Band  
5951 Washington Ave., St. Louis 12, Missouri



Need we tell you or have you guessed that this is a section of the United States Coast Guard Band and the gentleman on the extreme left with the "sawer pipe" is none other than your bassoon correspondent Mr. Jack Spratt. Your difficulties and perplexities in the process of mastering this strange old instrument will receive great help by addressing your questions to Mr. Spratt.

It will be my privilege in following issues of *THE SCHOOL MUSICIAN* to answer your questions on the problems of the double reed player and the problems presented in the making of double reeds.

As a bit of introduction I feel I should tell you a little about myself and my qualifications. I am a professional bassoonist, and for the last two and a half years have been playing bassoon with the Ninth Naval District Coast Guard Band, with headquarters in St. Louis. Prior to the war, I played professionally in Cincinnati where I was engaged at different times by Frank Simon, WLW, the Cincinnati Symphony Orchestra, and Henry Fillmore. Also at this time I gained valuable teaching experience as woodwind instructor of the Norwood Public Schools.

With the assistance of Mrs. Spratt I operate a woodwind shop where, among other things, we make reeds, repair woodwind instruments and make tools for double reed making. Through this I have also come to learn quite a bit about the oboe and its reed. I will be glad to answer any questions that I can about this instrument as well as the bassoon. Very often the problems of the oboe player and the bassoonist are quite similar.

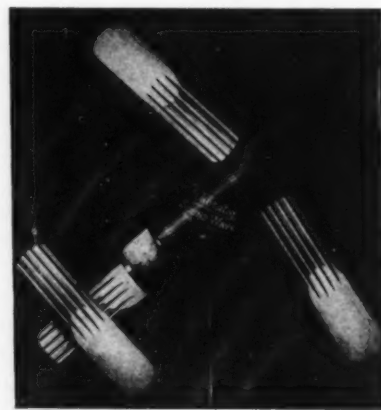
If your oboe questions should become too involved for me, I can call upon Pierre Mathieu for assistance. Mr. Mathieu, now retired, is one of our best living authorities on the oboe. A Paris Conservatory graduate, he was for many years first oboist with Walter Damrosch.

Now that a brief introduction of this new column and myself have been taken care of, I will begin by answering a few questions that have been asked me recently about matters pertaining to the woodwind family.

**Question:** What can I do about water collecting in the wing joint?

**Answer:** This condition is mostly due to the humidity and climatic conditions. On some occasions it will become very troublesome and cause embarrassment during the time you are playing. The finger holes on the bottom side fill up

easiest because the moisture condenses in the bocal and top of the wing joint and readily runs into them, sometimes even on down to the finger holes in the boot joint. If the condition is not too bad, it can be helped by changing the angle at which the bocal is inserted in the wing joint. This causes you to tilt the whole bassoon in such a way that the moisture runs by, instead of into the finger holes. It then runs down to the cup at the bottom of the boot joint and can be best removed at intermission, or when you have a few bars rest, by taking off the



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bass joint and bell, then tilting the boot joint so that it runs out the bass joint socket. At this time it would be a good idea to blow lightly through each of the finger holes. Some bassoon players like to make quite a show during the performance by waving sections of their bassoon around and seeing how much noise they can make forcing air through the finger holes. The problem, however, is real and there is still more to discuss about it.

Most good bassoons have a rubber lining in the wing joint and one side of the boot joint. Some, very few, have the finger hole inserts extending a short distance into the bore, thus making a little water shed for the moisture to run around. If you feel that it is warranted, any good woodwind repairman can do this for your instrument.

While you are playing and do not have the time to do all of these things, the moisture can be cleared out of the bore and wing joint by softly and smartly tonguing the reed opening a few times with all of the fingers down, as if you were going to play the lowest B-flat. It is also helpful to have your swabs handy so that you can swab the wing and boot joint, all of which leads to another bit of advice. Make yourself a swab similar to the ones the clarinet players use, to swab out the wing joint. Do it for this reason—your smallest swab will not go completely to the top of the wing joint. That is where the moisture first condenses, and at that point there is a grenadilla wood insert for the bore to fit into. When you take your bassoon outside after rehearsal on a cold day, the moisture left in this vital pocket may crack this little insert. Your next trouble will be when this moisture seeps through the crack, gets behind the rubber lining and the next sudden change of temperature may split the top of the wing joint, starting right under the flush band where it is very difficult to stop, effectively. All this time you thought you had been swabbing it effectively.

A long narrow piece of absorbent flannel, a cord and a small fishing sinker will do the job, or if you are very particular about scratching up your rubber lining, borrow a discarded oboe reed staple that has a good cork on it. Put your cord through from the small end and knot it several times so that it will not pull out. Fill the inside of the staple with sealing wax, plastic wood or something to give it a little weight.

**Question:** Should I use a no-crack or bore oil on my bassoon?

**Answer:** Very definitely not. If you have a good bassoon, all of the parts that collect moisture will be rubber lined and there is nothing much worse for rubber than oil. If the bassoon is in good repair, the remainder of it will be clear varnished inside and the oil will damage the varnish.

**Question:** What kind and size wire do I need to make bassoon reeds and where can I obtain it?

**Answer:** The wire is annealed or soft brass, No. 22, and is difficult to obtain due to high government priority. A fair substitute is No. 22 annealed and tinned steel wire. This too is hard to find. Most steel wire made today is made in a general utility size called stovepipe wire. Before the war, brass wire was put out on 10c spools in boxes of mixed wire assortments sold by hardware and ten cent stores. By a lot of leg work, you can still find a few spools around.

I hope that in reading this, you have found my efforts interesting and that you will help me make this column a success.

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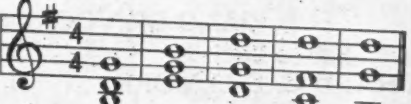
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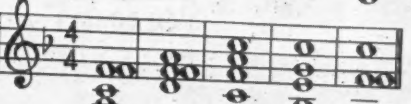
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# The Clarinetists Column

By George E. Wain  
Oberlin Conservatory of Music  
Oberlin, Ohio



During the coming spring of 1945 we may reasonably expect a return to considerable activity in solo and ensemble contests throughout the nation. The festival participation of large groups—bands, orchestras, and choruses will be slower on the rebound because of travel restrictions and other wartime difficulties. Restrictions are a natural result of the war and school persons are very willing to accept them if they mean a shortening of the world turmoil. In the case of

soloists and small ensemble groups the family car, the bus, or even the thumb will enable Johnny to report at the competition headquarters on time. One essential in this renewed activity is to avoid great distances of travel. If ever there was a time when states needed to be broken down into smaller competition areas from the standpoint of short travel distances that time is now. But short travel distances is not the only advantage to more centers of competitions. A sig-

nificant advantage is that a larger number of boys and girls are reached and encouraged to gain the many benefits from participation.

In Ohio there are eight music districts and each will hold its solo and ensemble auditions. There will be no state finals but in some of the districts there will be held county or sub-district meets. The term "contest" or "competition" is being dropped in favor of the more accurate term "audition." The Ohio Music Education Association has decided that the term "contest" is outdated, that its reference is to the old ranking plan of first place, second place, third place, etc. In other words, "contest" means to compete with or against your neighbor to see if you can beat him or get a higher rank than he. Surely the present day rating plan, in contrast with the old ranking plan, does not mean or imply the beating of your neighbor. It means the auditioning or performing before a critic or adjudicator to receive his helpful comments and be rated into one of five ratings according to a level of performance or musical standard which he has established in his mind. Under the rating plan both you and your neighbor may receive the same rating. If your performing is of only average calibre you might reasonably expect a III rating, even if there are no other performers in your event. Therefore in Ohio we are to have AUDITIONS in each of the eight music districts.

It might be of interest to directors and players in other states to know also that two new features in the coming auditions are to be tried. Both are the results of questionnaires sent to administrators in Ohio by Mr. A. L. Williams of Oberlin College and Mr. R. O. Clymer of Ohio Northern University in an effort to survey and improve the quality of our auditions over and above what they have been in the past. First, students are to remain in the auditions room to hear other students in their own particular event, except for the time necessary to "warm-up" for their own performance. Secondly, adjudicators will, in addition to the usual written comments, give an oral summary to the group at the end of each event. This will be a very brief review of weaknesses or strong points with suggestions for improvement.

I hope I will be pardoned by indignant clarinetists for getting "off the beam" in this issue of "Clarinetists Column" for I realize that only indirectly does this discussion relate to the clarinet and clarinetists. In the next issue I shall try to follow up the auditions theme with specific aids to the clarinetist on performance and choice of music which may be of help in the auditions to occur all over the nation in March, April, and May.

Note: The Clarinetists Column is a monthly feature in The SCHOOL MUSICIAN and Mr. Wain will welcome questions and comments from readers. Address your correspondence direct to George Wain, Oberlin Conservatory of Music, Oberlin, Ohio.

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of Michigan, Ann Arbor

### Range

A short time ago, I received a letter from a trombone player in Emmett, Arkansas, inquiring how he might develop his range. I know that all of you brass players are interested in developing your range,—particularly in the upper register. However, the tendency is to stress the upper register and to neglect the lower. I am writing exercises which should help in developing both extremes.

The high range study is for intermediate and advanced students. When you can play this study well, try the same pattern a whole step higher. Cornets and treble clef baritone players will play in the key of G, trombone and bass clef baritone players in the key of F, and tuba players in the key of F. Then, proceed by raising the study in keys a half-step higher. Use good judgment and don't play any higher than you can play well. Make high register study a "long range program,"—give your embouchure (lips) time to develop. Some of you may be able to start in a higher key than is written, while others may be better off by beginning in a lower key. As a fine cornet player once put it, "If the tone is pure and free, you are on the right track." Don't attempt to play in the high register until you have warmed up thoroughly. Consistent, daily effort is of the utmost importance!

The low register study is a "bread and butter" exercise, and may be used by beginning and advanced students. The low register is very important to the tuba player. He would do well to play the low register study in lower keys.

Play the exercise very slowly.

### Vibrato

**Question:** Would you please explain the use, or place, of the vibrato on brass instruments? When should the study of vibrato begin? Why are cornets better for band than trumpets? What is the difference in the tone quality of each?—C. S. W.

**Answer:** Too many brass players make excessive use of the vibrato, by using it almost constantly. This certainly is not in good taste. The vibrato should be used in solo playing, songs, arias, and passages of music marked: *cantabile*, *espressivo*, *dolce*, and *con calore*. The use of vibrato is not in good taste when playing fanfares, or marches, or other ensemble music unless this is indicated by the above words, or similar ones. When a student has developed a good tone, he is ready to begin the study of the vibrato. Cornet and trumpet players use the hand vibrato; trombone, baritone, and tuba players, the jaw vibrato.

Cornets have a more mellow quality than trumpets and for this reason are better suited for band work. However, I recommend the use of trumpets on trumpet parts. Some years ago, a friend of mine told me that he bet a certain renowned band director fifty dollars that if he were standing fifty feet away from a certain celebrated cornet and trumpet player, that he could not detect whether the player were using a cornet or trumpet. The director did not take my friend up on the proposition. However, there are very few players who can play so skillfully that they are able to produce a trumpet quality of tone on a cornet, or a cornet quality on a trumpet. Conclusion? I still prefer cornets for solo and band work.

### High Register Study



### Low Register Study



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### Woes of a Columnist

Here it is late—Ah! very late—Friday night. Your columnist just returned from a three days trip to neighboring towns where he has been lecturing and giving recitals. He is worn almost to the proverbial "frazzle." What was his greeting upon returning home for that joyously anticipated night's rest before proceeding to a heavy teaching schedule for Saturday? Well! The greeting reads like this: "If it meets with your pleasure, I should like to inform you of the fact that your column for the next issue of *THE SCHOOL MUSICIAN* has not yet been received. We must have it by Monday," signed by our good friend Bob Shepherd. Yes Bob, here it comes, but in order to even attempt to fraternize or to philosophize in such manner that our readers will not too severely criticize, thereby demanding that you penalize, we are going to be forced to resort to a few quotations. Should we—under prevailing circumstances—attempt to be original in our opening paragraph, our success would probably be comparable to that of the fellow who was bragging of his ability to fix anything about the home. He went on to state that he had just repaired the clock. Just then the cuckoo came out backwards and said "What time is it please?" Such catastrophe we are going to avoid so long as possible.

But now to go from the ridiculous to the sublime: This is our first column for 1945 and we are sincerely anxious to offer you something that is worth the reading. Of course we all know that qualities we possess today, and cultivate today and tomorrow, will bring us success or failure in the future. As for instance:

### Success

"The man who is ambitious to make the most of his abilities and opportunities; who is earnest in his attempt at self-improvement, and diligent in pursuing the task he has set himself; who is prompt in getting to work and in seizing opportunities; who is honest with his employer and himself; who leaves nothing undone that will add to his knowledge and increase his efficiency—that man will surely win SUCCESS."

### Failure

"The man who knows what he ought to do to improve himself, but who is too lazy to do it; who habitually procrastinates because he has never made his time valuable; who spends the greater part of his time watching the clock; who is ignorant not because he can't learn, but because he won't learn; who is unreliable in all things because he is careless; who is inefficient because he is idle and indifferent—that man will surely be a FAILURE."

### Andante from First Concerto, Op. 69

Question: For some time I have been working on the Andante from the First Concerto by Molique. My instructor has encouraged me to use this as a contest number in our Competitive Festival to be held next spring. Do you feel that it would be suitable for such use? —E. M., Dallas, Texas.

Answer: This number, to my way of thinking, is one of the most beautiful slow movements in the entire repertoire of flute music. It was written for and dedicated to Theobald Boehm, the father of our modern flute. Molique and Boehm were good friends. They concertized together over a long period of time, so the former's complete knowledge of our instrument, is easily understood. That he (Molique) was fully aware of the possibilities of the flute is proven by his manner of writing for it. Your instructor's advice has been wisely given.

### Quinto Maganini

Question: Because I must write an essay, and because I play and love the flute, I have chosen to write about it. Quite naturally, flutists of distinction, composers for the flute, etc., must be included. That is the reason I wrote you some time ago asking if you had a folder or something of that kind that you could send to me. I should like to add that the folder has been received, and it is just what I wanted. Thank you Mr. Fair. But now comes another question. Can you and will you send me some information concerning Quinto Maganini? I have some of his solos and could make use of such information to great advantage. The columns conducted by the instrumentalists of *THE SCHOOL MUSICIAN* are most valuable. I do hope that you get enough response to encourage all of you in your splendid work.—L. W., Troy, N. Y.

Answer: Thank you Miss Wilson for your fine letter. For information concerning Quinto Maganini, it is a pleasure for me to refer you to a book called "Living Musicians." This book is published by The H. W. Wilson Company, New York. It is a reference book on contemporary virtuosos and lists as many as any one reasonably sized volume could contain.

### Serenade by Titi

Question: My brother plays the French horn and I play the flute. We are twins and both play in the high school band. Last night we heard—over the radio—a most beautiful duet for flute and horn. We were at a friends house who could not tell us the name of the station over which it came and so maybe we'll never know the name of it. Anyhow, do you know of any such duet with band accompaniment? Oh I do hope that you can help us in this as we are so anxious to get this duet with band. If we can get it, we are going to work it out together and then surprise our band director with it. Wouldn't that be fun?—D. F., Saint Louis, Mo.

Answer: Yes Doris, that would be fun, and fine of you too, to think of it and to want to carry out such a program. The number that you heard was probably the Titi Serenade. It is published by Carl Fischer, New York.

### Flute Ensembles

Question: We have three flutes in our band and all of them play very well. Just now I am anxious to work up some ensembles for this combination. Your advice as to what numbers are available would be highly appreciated. That I am



expected to know these things but do not, is the reason that I ask you to avoid using my name and address.

**Answer:** It would be wonderful Mr. Director, if some one of us could know everything. Won't you agree with us when we say that: "The only fellow who expects one person to know everything, surely must be the fellow who doesn't know anything?" Now, how's that for logic? Anyhow, if you will consult this column of the November 1944 issue in *The SCHOOL MUSICIAN*, you will find the answer to your question.

**Sidney Lanier**

**Question:** It is imperative that I find a copy of "The Symphony" by Sidney Lanier. Can you help me in this.—B. O., Niobrara, Nebr.

**Answer:** You should have no trouble in locating this poem at any public library. If not that, then write the Wm. S. Haynes Flute Co., 108 Mass. Ave., Boston, Mass. We are sure that they can furnish you with a copy as in the "good old days", it was printed in the catalog of their flutes.

**Intonation**

**Question:** I play the flute and my best friend plays the clarinet. We have some beautiful duettes for these instruments but upon presenting them as a "try out" before a music club, we were told that all was well but intonation. This, we knew even before we played for them. Both of us are pretty well satisfied that the trouble is with the clarinet. The question is: what would you advise us to do about it? I might add that we are anxious to work these numbers up to as nearly perfection as possible as we hope to get on some radio programs. Neither of us are in school but we both read *The SCHOOL MUSICIAN* as we did five years ago.—N. H., Hammond, Indiana.

**Answer:** We would suggest that you (both of you with your instruments consult Eugene Slick, Anderson, Indiana. He is an authority on such problems, and will co-operate with you to the limit of his ability. Address is 721½ Main Street.

**Music as a Remedy for Maladies**

**Question:** Playing the violin used to be my hobby but after my two sons arrived I was kept so busy in trying to provide for them that I let it "go by the board". However, both are now in high school. One plays the flute and the other the clarinet. Music magazines dominate the library of our home and in trying to keep up with the kids, I've gotten interested in the fact that science seems to be making a special study of subjecting the sick and insane to treatments consisting of listening to and applying themselves to music. Have you been interested in this sort of procedure to such extent that you can furnish me names of articles or books that might be of help to a student of these theories? My son Rupert (who plays the flute) has assured me that there is nothing pertaining to music that you don't know about, so here is hoping that you can help me out.—J. J., Dallas, Tex.

**Answer:** From now on, I'll be hoping that someday I may be able to cast a vote for Rupert. If only a fellow could be a hundredth part as big as his children or students or followers in any line, think him to be, he would indeed be a super-being, and there is no joke about that. But now to the question. Dr. Leonard Hirshberg of the John Hopkins University has written quite extensively on this subject. If you will write that institution for such information I am sure that they can furnish you with all such reading matter as you may need.

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## Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.  
Dobbs Ferry, New York, High School



On several occasions, and in several places, I have found myself in "hot" company surrounded by hornists with much tone and technique. Frankly, I felt out of the horn picture in such sections. In nearly every instance however, some member of the orchestra or band has tapped me on the shoulder to tell me that he enjoyed my horn work.

Amazed that I had been heard at all, I apologized for fumbled tones, fuzzy attacks, and hazy low register. "Never mind," they would say, "in any case you feel your music."

A ready way to feel your music is to perform a familiar selection that you like, trying to imagine the harmony and rhythmic background that ordinarily accompanies the melody. This establishes a key-feeling.

In reading new and unfamiliar music, something must be done to make it seem familiar. In September, October, and November this column presented the widely used MOVABLE-DO system adapted for French Horn study. This system is based on the familiar major scale. We became familiar with the distances between syllables, familiar with the in-between syllables, familiar with the sensation of a key center which we called DO.

Now we apply the familiar syllables to whatever music is before us by deciding an appropriate key for the various successions of tones written. The key which you decide upon may not turn out to be the same key-feeling the orchestra or band is playing, but the idea is to start out with some key-feeling, which produces musical-feeling.

The addition of harmony and rhythm in the accompaniment or in the ensemble heightens the feeling. Look out that the glamour of ensemble does not cause you to neglect applying keys and syllables. Then you become a part-player and not a musician.

Take your "FRENCH HORN PASSES" Vol. I, by Max Pottag, (Belwin publisher,) and spend a good part of your practice time spotting keys and syllables as they occur in standard horn music. In the accompanying Guide, pages on which certain keys may be found are given. In cases of music not in F, the keys will fit when you transpose such music to F. The toughest sample that occurs to me is on Page 23, first line, third measure, horn in C. The solution could be key of C $\sharp$ , (for horn in F) and syllables Tl, Re, Fa, Sol, le, Fa, me, Re. You may feel it in the key of A, (for horn in F) and syllables si, Tl, Re, Mi, Fa, Re, Do, Tl.

Horn boosters in the services have unloaded greetings and information for future columns. Heard from are S/S Burt W. Fink, 224th AGF Band, Camp Atter-

bury, Indiana; Pfc Warren A. Sylvester 11120219, 3rd Photo Intelligence Detachment, A. P. O. 650, C/O P. M., New York City; Sgt. Willard F. Culley, Jr., 503rd AAF Band, Boca Raton, Florida; S/S Jack Laing, 20912632, 284th Army Band C/O 13th Replacement Depot, APO 969, San Francisco, California.

Write these horns the latest section line-ups in big-time bands and orchestras, and what horn work you do, what make you play, what system you read, have you found a transposing mute that is loud, or a non-transposing mute that



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records. And where is Phil Farkas playing? Or drop me a line and I'll tell the boys . . . but they'd really like to hear from brother horns, and sister horns.

KEY APPLY ON PAGES —	
C	2, 3, 5, 6, 7, 16, 20, 22, 24, 25, 26, 27, 32, 34, 42, 45.
F	7, 8, 22, 25, 36, 43.
B <sup>b</sup>	3, 4, 5, 8, 9, 10, 17, 18, 19, 20, 21, 24, 25, 33, 34, 36, 37,
E <sup>b</sup>	3, 17, 18, 33, 37, 38. [38, 40, 43.
A <sup>b</sup>	8, 9, 10, 21, 23, 25, 34, 38.
D <sup>b</sup>	8, 17, 37.
G <sup>b</sup>	34.
C <sup>b</sup>	23.
G	5, 9, 16, 18, 21, 23, 24, 34, 35, 37, 38, 42, 43, 45, 47.
D	8, 15, 18, 19, 20, 21, 22, 26, 27, 28, 32, 33, 35, 39, 40, 41.
A	2, 6, 7, 8, 9, 11, 18, 19, 20, 22, 24, 27, 28, 29, 30, 33, 34, 35,
E	2, 6, 20, 23, 28, 31, 33, 35, 37, 38, 39. [36, 39, 44.
B	2, 6, 12, 13, 14, 15, 16, 18, 20, 21, 22, 24, 25, 30, 31, 33,
F <sup>#</sup>	12, 20, 25, 34, 38, 43, 44. [34, 35, 37, 40, 47.
C <sup>#</sup>	19, 23, 39.

Key and Syllable Identification, Guide to French Horn Passages  
Volume I, by Pottag, Belwin, publ.

## Band Parents' Clubs



The Band Parents Club of Chardon, Ohio, is one of the live wire organizations of the community and through its strong influence has seen to it that graduate musicians have an opportunity at home to use what they have learned in the band. Edsel H. Pfabe is director of the school band and also of the Fair band which offers opportunity to everyone interested in band music.

With the aid of the Crescendo Club, composed of parents of school musicians, the Chardon Ohio High School band and other musical students recently staged a waste paper collection by which not only the war salvage campaign was given a boost of nineteen and one-half tons, but the organization's treasury was swelled.

These paper sales have been occurring at regular intervals during the past several years and have been instrumental in providing funds for the purchase of student-loaned school instruments, music; new black and red band uniforms, plus uniforms for drum major and majorettes,

school banner and flag, white spats and gloves, a new band trailer, and other miscellaneous items of benefit to musically inclined students.

The Chardon High School band, under the direction of Edsel H. Pfabe, is composed of sixty-six pieces. It plays two regular concerts, plus many additional concerts, including a Red Cross benefit concert.

Band practice is held every week-day and lasts forty-five minutes. Among the new additions to the music library is Tschalkowsky's Overture 1812, and Wil-

(Continued on Next Page)

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### Ham Tell Overture.

Instrumental students average about 135 each year, from the fifth grade up. Also, fifty-five fourth graders are receiving preband instruction on tonettes which are owned by the school.

Other musical department activities include brass and woodwind ensembles, instrumental solos, and baton twirling.

### Post School Musical

#### Education of Geauga County

Musical students of Chardon High School and other schools of Geauga County, Ohio, with ambition, need not put their instruments in the attic after graduating from high school, which happens too many times and in too many communities.

The problem is solved in Geauga County by the well known Geauga County Fair Band. This organization is the only one of its kind in the State and possibly the nation. It is entirely supported and operated by the Geauga County Fair board, and under the direction of Mr. Pfabe. It has eighty members, including majorettes and major, who are anywhere from the age of 18 to 80.

This band is one of Geauga County Fair's main attractions and advertising agencies, as it plays concerts in all communities of Geauga County previous to the fair; and plays afternoon and evening performances every day and accompanies entertaining acts at the fair.

It has played as guest at the Ohio State Fair in Columbus.

Many students look forward to entering the Geauga County Fair band after graduating from high school.

### Chardon High Dance

#### Band Is on the Beam

The students of Chardon High School are very proud of their seventeen-piece dance band. Organized three years ago by Mr. Pfabe, Music Supervisor, it plays at all school dances, and various other activities in Chardon and nearby schools.

With receipts from dances played last year the organization has already purchased \$200 worth of equipment, including stands for music and instruments, derbies and mutes for brass instruments, and a library of 100 numbers, both popular and semi-popular.

It consists of 2 alto saxes, 3 tenor saxes, and 1 baritone sax, doubling on clarinets, 4 trumpets, 4 trombones, string bass, drums, and piano, and rehearses one night a week in the school auditorium.

From all appearances it is evident that, from now on, a dance band will be a regular part of the school music system, although it is a self-sustaining body.

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Look over the ads in this issue. You'll find many items of interest. Perhaps you have an extra saxophone you would like to sell or trade for a French horn or trumpet. Take advantage of the opportunity this department offers you.

See Next Page for More Interesting Bargains

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**(100) WHITE BAND COATS** (lapel style), gabardine material, excellent grade, workmanship, sizes—34 to 44, absolutely like new. Each \$3.00, bargains. Wallace, 2416 N. Halsted, Chicago.

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**(30) RED UNIFORM COATS**, (32) red caps, \$90.00. Forty woollen, maroon coats, \$120.00. (65) silver gray coats, maroon braid, \$195.00. (50) assorted band directors suits, caps, odd coats. Wallace, 2416 N. Halsted, Chicago.

**FOR SALE**—50 band uniforms, including one band major's uniform, made of poplin, purple trimmed in gold. Jacket is form fitting. All suits with trousers. Write to A. O. Voogd, Superintendent, Rock Rapids Public Schools, Rock Rapids, Iowa.

**FOR SALE**—50 High School Band Uniforms, blue and gold. Good condition. Capes, skirts, trousers and caps. Will send sample uniform for inspection. Write Hegins Township High School, Valley View, Pennsylvania.

**JUST RECEIVED**—(75) New Bright Red uniform caps; also (90) New Blue caps, assorted sizes, \$2.50. Each, bargains. Leaders caps, shaksos, suits, 2416 N. Halsted, Chicago.

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## MISCELLANEOUS

**WANTED**—TALENTED young dance musician 17 years old or 4F for draft replacement. Salaries 40-70 per week, steady work. Write for details, all letters answered. Don Strickland Orchestra, 506 West Tenth Street, Mankato, Minnesota.

**HOW I BECAME A CORNETIST**—A treatise on eliminating drudgery and faulty practice. Packed with thousands of invaluable ideas by the Master Cornetist, HERBERT CLARKE. Price, \$1.00. Joseph Huber, 3413 Wyoming, St. Louis 18, Mo.

**FOR SALE**: Over \$2500.00 worth of elementary and high school band and orchestra music. 50% DISCOUNT. State grade, and will give desired information. Music sent schools on approval. E. L. Harp, 321 Dallas, Artesia, New Mexico.

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## School Music Contests in Russia

(Begins on page 6)

ations arranged for the viola. Sixteen year old Yuri Kozyrev gave a fine performance of Tchaikovsky's "March of the Wooden Soldiers," Valya Medvedeva of the same age, daughter of a frontline soldier played Oberture's "Romance" on the harp; and there was a violin duet with 12 year old Irene Zarodzninskaya, daughter of a worker and Lev Belenky, son of a Red Army man who was killed in action. Many other young musicians played.

For the second part of the program seventy children—girls and boys—took their places on the stage, forming a large ensemble of cellists under the leadership of a young conductor, Igor Mortensen, a teacher in one of the district music schools. The ensemble afforded the audience moments of real esthetic pleasure by its exquisite performance of the immortal Bach "Arioso" and the original, fresh "Impromptu"

by the Soviet composer Aslamazyan and the well-known "Cossack Song" from Ivan Dzerzhinsky's opera "Quiet Flows the Don."

The 'cellist ensemble finished its numbers after a slight interruption. The manager of the program informed the audience that a minute ago the radio announced another great victory of the Red Army in Belorussia. The hall cheered.

After this announcement, when the children played the tenderly lyric "Arioso"—a prayer of a Russian mother for victory—from the patriotic cantata "Moscow" by Tchaikovsky (arranged for 'cellist ensemble) the audience rose to its feet in an ovation.

The children played the "Arioso" with profound understanding. The feeling of love for the native soil which permeates the music struck a responsive chord in the heart of every listener.

The children did not leave the hall for long after the concert was over. They gathered in groups and animatedly discussed all that had happened that evening.

## Developing String Players

(Begins on page 8)

up in front of the students almost from the first. The pupil is kept beat-conscious and note-conscious throughout.

This, I believe, is not a good treatment for string classes. Your string player has to control so many muscles at once in so many different ways. If forced to try to do this "on the beat" right from the first, he quickly becomes nervous; his hands and muscles, instead of relaxing, acquire more and more tension until an impossible situation develops.

When working for tone, do not tell the pupil to hold his bow tighter. This simply defeats your purpose and results in a scratchy tone and tight muscles.

Instead of this approach, let your students take much time to locate notes in tune; to get bows working correctly. Don't start reading music until the student can play a number of little tunes and play them well, with good violinistic habits, having learned these tunes by note and by ear. When his habits are correct and established, he will learn to read in less time than otherwise, and all the lost time will be more than regained. He will read as much as your wind player by the end of the first year, only he delays the starting of this process until later in the scheme of things.

This one big contrast alone between band instrument and string methods can account for a great percentage of the loss of interest among string players part way through the first year.

And a final word of caution: As a teacher of strings be sure that your know ABSOLUTELY what good hand and arm positions consist of in holding and manipulating the stringed instruments. This is the "embouchure" of the strings and without it no tone nor intonation of any pleasantness can accrue to the earnest wielder of the bow.

## Chance for School Band, Ork. Grads to Win \$1000

Vermillion, S. D.—The biennial state music contest sponsored by the National Federated Music Clubs will be held at the University of South Dakota on March 29. This contest is held for student musicians and young artists.

Three cash prizes of \$1,000 each will be awarded to first place winners in piano, violin, and voice at the national contest which will culminate the young artists' contest. Age limits of the young artists' contest, which will begin with a state contest and be followed by a district contest and the national contest in New York City on May 22 to 24, are 18 to 30. The student contest, with age limits of 16 to 23, will begin with a stage contest and culminate with a district contest.

The rules and lists of test pieces required may be obtained from the state chairman, Dean W. R. Colton, at the University of South Dakota, Vermillion.

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